

# For the Organ

COE — DVO

	NET
<b>COERNE, LOUIS ADOLPHE</b>	
Beside the still waters	.40
Consecration	.40
Inner vision	.40
River of life	.40
<b>COX, W. HAYDN</b>	
Flotsam	.40
<b>DAVIDOFF, CHARLES</b>	
Romance sans paroles. Op. 23. Arranged by G. H. Federlein	.40
<b>DEBUSSY, CLAUDE</b>	
Romance. Transcribed by James H. Rogers	.35
<b>DELBRÜCK, G.</b>	
Berceuse, in A. Edited by H. Clough-Leigher	.25
<b>DELIBES, LEO</b>	
Arioso. Transcribed by Herve D. Wilkins	.35
<b>DEMAREST, CLIFFORD</b>	
Aria, in D	.50
Evening meditation, An	.40
Prelude, on <i>Amsterdam</i>	.40
<b>DESHAYES, HENRI</b>	
Grand choeur, in D. Edited by Henry M. Dunham	.50
<b>DIGGLE, ROLAND</b>	
Choral Symphonique	.50
Concert caprice	.40
In a mission garden	.40
Paeon of praise	.40
Reverie triste	.40
Song of sunshine	.40
<b>DUBOIS, THÉODORE</b>	
Andantino-reverie. Transcribed by James H. Rogers	.40
Cantilène nuptiale. Edited by Henry M. Dunham	.35
Grand choeur, in B♭. Edited by Henry M. Dunham	.40
March of the Magi kings ( <i>Marche des rois mages</i> ). Edited by Henry M. Dunham	.40
<b>DUNCAN, EDMONDSTOUNE</b>	
Andante espressivo, in E. Op. 102, No. 1	.40
At vespers. <i>Quoniam suavis est Dominus</i>	.40
March, in B♭. Op. 42, No. 3. Edited by William C. Carl	.35
Postlude, in C minor. Op. 20, No. 6. Edited by William C. Carl	.40
Postlude, in E♭. Op. 102, No. 2	.35
Postlude, in E♭. Op. 113, No. 1	.40
Sortie, in D	.40
<b>DVOŘÁK, ANTON</b>	
Goin' home. Transcribed by H. Clough-Leigher	.40
Humoresque. Op. 101, No. 7. Arranged by James H. Rogers	.40
Largo. From <i>The New World Symphony</i> . Arranged by Edwin H. Lemare	.40

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# AT VESPERS

3

Choir: Gamba 8'  
Great: Small Diap. 8'  
Prepare { Swell: Soft Reed 8'  
Pedal: 16' coup. to Sw.

"QUONIAM SUAVIS EST DOMINUS"

EDMONDSTOUNE DUNCAN

Andante espressivo

MANUALS

*p* Sw.

PEDAL

*cresc.*

*f dim.*

Ch.

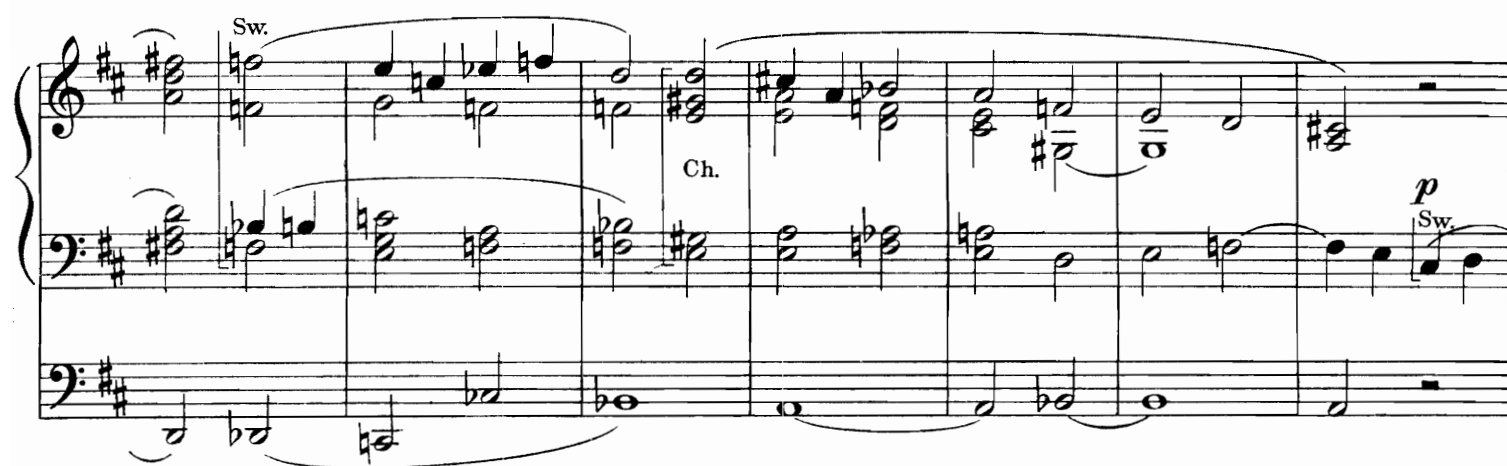
*mp*

Ch.

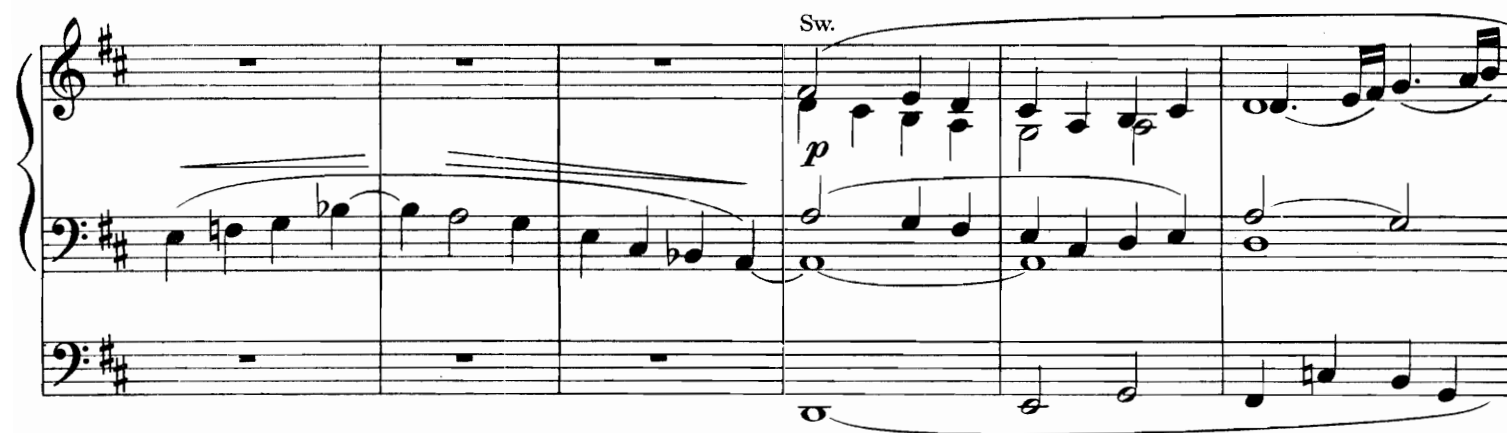
*mp*



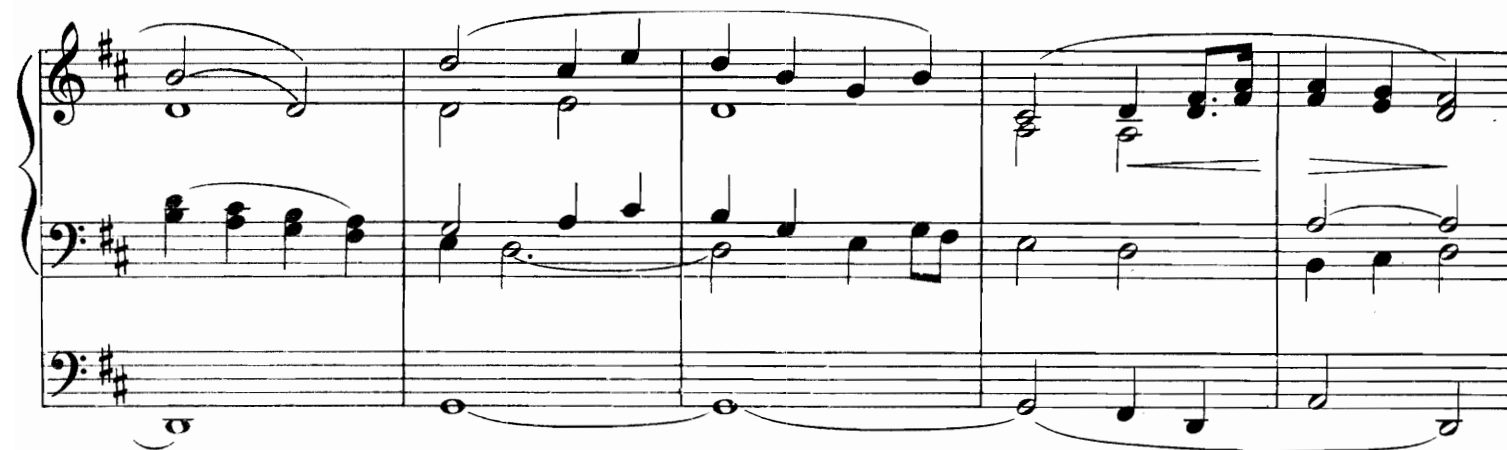
The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together, and rests. The middle staff is in bass clef and contains chords and single notes, including a half note chord in the first measure. The bottom staff is in bass clef and contains a melodic line of eighth and sixteenth notes.



The second system of musical notation consists of three staves. The top staff has a "Sw." (Swell) marking above the first measure. The middle staff has a "Ch." (Chord) marking above the third measure. The bottom staff has a "p" (piano) marking above the sixth measure and a "Sw." marking above the seventh measure. The notation includes various note values, rests, and dynamic markings.



The third system of musical notation consists of three staves. The top staff has a "Sw." marking above the fourth measure. The middle staff has a "p" marking above the fourth measure. The bottom staff has a "Sw." marking above the fourth measure. The notation includes various note values, rests, and dynamic markings.



The fourth system of musical notation consists of three staves. The top staff has a "Sw." marking above the fourth measure. The middle staff has a "p" marking above the fourth measure. The bottom staff has a "Sw." marking above the fourth measure. The notation includes various note values, rests, and dynamic markings.

Ch. with Sw. coupled

First system of a musical score in G major (one sharp). It features three staves: Treble, Bass, and a lower Bass staff. The Treble staff has a melodic line with a crescendo marking and a mezzo-forte (mf) dynamic. The Bass staff has a supporting line. The lower Bass staff has a single note. The system is marked with a 'cresc.' and 'mf'.

Second system of the musical score. It continues the three-staff arrangement. The Treble staff has a melodic line with a decrescendo marking. The Bass staff has a supporting line. The lower Bass staff has a single note. The system is marked with a 'dim.' and 'Sw.'.

Third system of the musical score. It continues the three-staff arrangement. The Treble staff has a melodic line with a crescendo marking. The Bass staff has a supporting line. The lower Bass staff has a single note. The system is marked with a 'Ch. p', 'cresc.', and 'p'.

Fourth system of the musical score. It continues the three-staff arrangement. The Treble staff has a melodic line with a mezzo-forte (mf) dynamic. The Bass staff has a supporting line. The lower Bass staff has a single note. The system is marked with a 'dim.', 'pp', and 'Sw.'.

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Rather wierdly, somberly (♩ = 116)

Entire list copyright



# For the Organ

## PIE — RUS

	NET
<b>PIERNÉ, GABRIEL</b>	
Cantilène, in E♭. Op. 29, No. 2	.35
Guardian Angel, The. Transcribed by Edwin Arthur Kraft	.35
<b>POLLERI, GIOVANNI BATTISTA</b>	
Fantasia, in F. Edited by William C. Carl	.40
<b>RACHMANINOFF, SERGE</b>	
Prelude, in C# minor. Transcribed by H. Clough-Leigher	.40
Prelude, in G minor. Op. 23, No. 5. Transcribed by Gordon Balch Nevin	.50
<b>RAFF, JOACHIM</b>	
Cavatina. Transcribed by Edwin M. Lott	.35
<b>REBIKOFF, VLADIMIR</b>	
Danse caractéristique. Transcribed by H. Clough-Leigher	.40
Danse des odalisques. Transcribed by H. Clough-Leigher	.40
March, in D major. Transcribed by H. Clough-Leigher	.40
Valse mignonne. Transcribed by H. Clough-Leigher	.40
<b>REED, WILLIAM</b>	
Intermezzo	.35
Lovesong ( <i>Liebeslied</i> )	.40
Triumphal march	.40
<b>RENAUD, ALBERT</b>	
Final-fugue, in E. Op. 131, No. 4	.50
Intermezzo, in E minor. Op. 131, No. 1	.40
Offertoire, in D minor. Op. 131, No. 2	.40
On the mountains ( <i>Sur la montagne</i> ). Pastorale. Op. 131, No. 3	.40
<b>RHEINBERGER, JOSEF</b>	
Vision. Edited by Henry M. Dunham	.35
<b>RIMSKY-KORSAKOFF, NIKOLAS</b>	
Far-off India. Transcribed by H. Clough-Leigher	.40
Hymn to the sun. From <i>Le Coq d'Or</i> . Arranged by Gottfried H. Federlein	.40
In silent woods. Arranged by Gottfried H. Federlein	.40
Romance. Transcribed by H. Clough-Leigher	.40
<b>ROBERTS, J. VARLEY</b>	
Postlude, in F. Edited by William C. Carl	.40
<b>ROGERS, JAMES H.</b>	
Berceuse, in A major	.40
Second toccata, in C minor	.50
Sortie, in F major	.40
<b>ROPARTZ, J. GUY</b>	
Postlude, in B♭	.40
<b>RUBINSTEIN, ANTON</b>	
Melody, in F. Op. 3, No. 1. Transcribed by William Faulkes	.40
<b>RUSSIAN FOLKSONG</b>	
Volga boatmen's song. Barge-hauler's chant. Transcribed by Gordon Balch Nevin	.40

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